DEC 22 1910

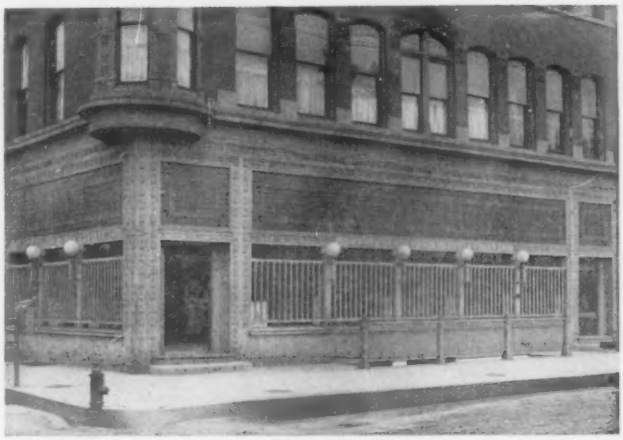
THE AMERICAN ARCHITECT

PUBLISHED EVERY WEDNESDAY IN NEW YORK

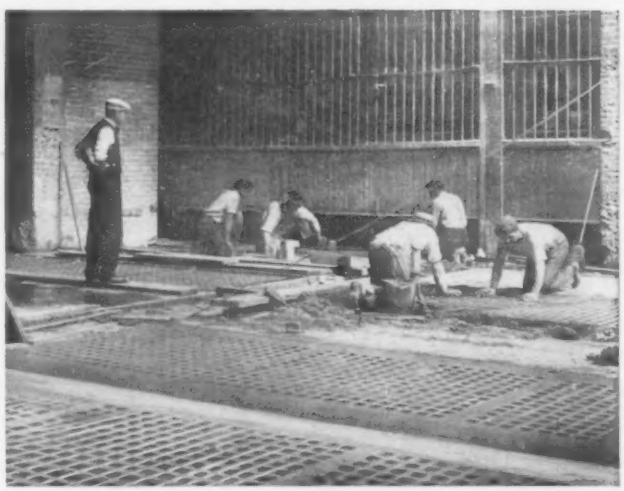
THIS ISSUE CONTAINS

PART II OF MR. MONTGOMERY SCHUYLER'S SERIES ON THE OLD GREEK REVIVAL, AND ILLUSTRATIONS OF CITY HALL, CHELSEA, MASS., PUBLIC LIBRARY AND WINSOR SCHOOL, BROOKLINE, MASS.

VOLUME XCVIII DECEMBER 21, 1910 NUMBER 1826



Handsome Exterior, Oak Park Bank Bldg., Luxfer Transom Panels.



Luxfer Sidewalk Lights. Laid by our own skilled workmen.

What's In The Name

LUXFER?

Everything! The name Luxfer on sidewalk lights or a store front installation marks it as a standard of excellence. *It has been built RIGHT*—To perform the exact functions for which it was designed.

If you specify Luxfer and insist upon getting it the job will be RIGHT.

Over 33,000 Installations attest it.

Send for Booklet.

AMERICAN Luxfer Prism COMPANY

OFFICES

CHICAGO, Heyworth Bldg.
BOSTON, 49 Federal St.
CLEVELAND, 406 Garfield Bldg.
CINCINNATI, Bldrs. Exch. Bldg.
DULUTH, 106 W. Michigan St.
KANSAS CITY, 948 N. Y. Life Bldg.
MILWAUKEE, 1300 Majestic Bldg.
INDIANAPOLIS, 7 E. Market Street.
NEW YORK, 507 W. Broadway.
NEW ORLEANS, 904 Hennen Bldg.
PITTSBURGH, 1222 Fulton Bldg.
PHILADELPHIA, 807 Chestnut St.
ROCHESTER, 38 Exchange St.
ST. PAUL, 615 Ryan Bldg.
SAN FRANCISCO, 151 Tehama St.
DALLAS, Builders' Exchange.

PANORAMIC VIEW, GENOA

B 211196

THE AMERICAN ARCHITECT

Vol. XCVIII WEDNESDAY, DECEMBER 21, 1910 No. 1826

WASHINGTON MONUMENT, RICHMOND, VA. ROBERT MILLS, ARCHITECT

THE OLD GREEK REVIVAL—PART II

BY MONTGOMERY SCHUYLER

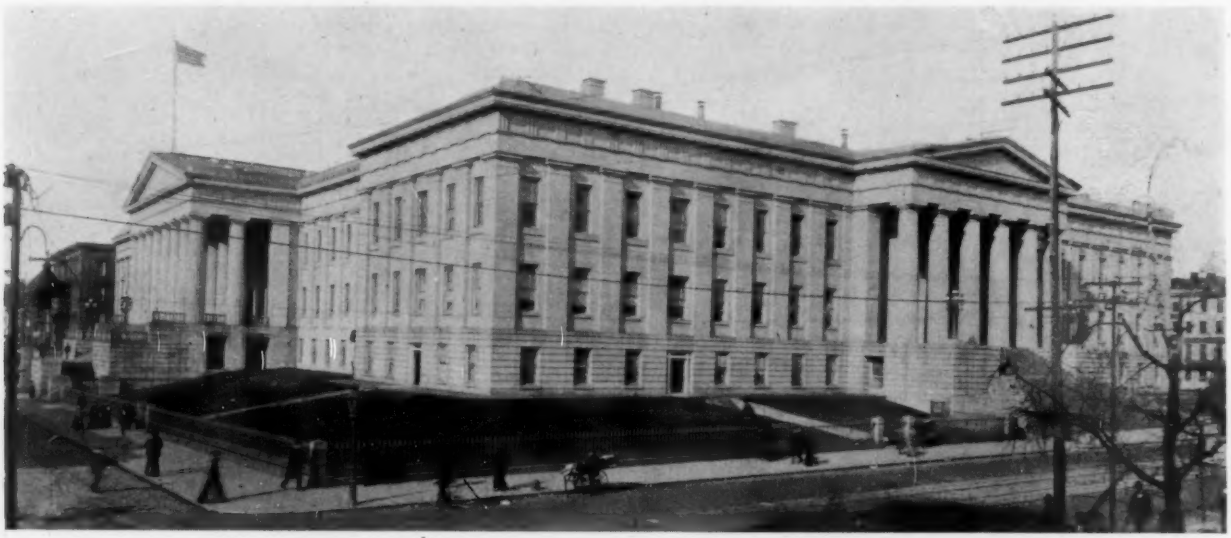
CHARLES BULFINCH has left on record his emotions when he came on from Boston to Washington to succeed Latrobe as architect of the Capitol: "I have received from Colonel Lane a great number of drawings, exhibiting the work already done and other parts proposed but not decided upon. At the first view of these drawings my courage almost failed me. They are beautifully executed and the design is in the boldest style." Some of the drawings which thus extorted the praise of the new architect were, doubtless, the handiwork of the retiring architect himself, of whom we know, from specimens still extant, that he was an excellent draughtsman. But probably most of them were the work of his assistants. It was one of the complaints against Latrobe that he was too often away, engaged upon his private business in other parts of the Union than the capital, and that he left the routine work of the architect's office to be cared for by his assistants, who were also, according to the only system of technical instruction in practice at that time, his pupils. The most important of these, to the history of American architecture, at least, were Robert Mills (1781-1855) and William Strickland (1787-1854). There was another Strickland, George, of whose draughtsmanship a specimen is preserved in Glenn Brown's history of the capitol in the form of an outlined perspective of Latrobe's design for the east front, but he seems to have disappeared at an early age, though mentioned by Dunlap as on equal terms with his much more memorable brother. Mills and William Strickland, however, in their several ways and employments, continued to dominate the public building of the country and to direct the public taste for a

Copyright, 1910, by The American Architect.

ROBERT MILLS, ARCHITECT

full generation. We have seen that all the building in the United States, for the first two decades of the nineteenth century, which can be fairly identified as of the Greek Revival was the work of Latrobe. It is almost equally true that all such work, of the decade 1820-1830, was done by Mills and Strickland. To be sure, just toward the end of the decade (1828), another convinced and important disciple entered upon active production, in the person of Isaiah Rogers, with the design of the Tremont House, in Boston.

Robert Mills was the older of the two draughtsmen by six years. A South Carolinian by birth, he had served a partial architectural apprenticeship with James Hoban, who removed from Charleston to Washington to superintend the building of the White House after his design for it had been accepted. In his office Mills had been imbued with the tradition of the British degeneration of the Italian Renaissance. Before he left Charleston, and when he was but twenty-one, he had submitted, in 1802, a design for the buildings of the South Carolina College, in competition with five others, and had divided the single premium offered with "Mr. Clark," apparently a builder and the same who became the "undertaker" of the buildings for which the trustees had adopted a composite design, "founded," as they explained, "upon some principles taken from the plans offered by Mr. Mills and Mr. Clark." This was the beginning of a professional connection with the institution on the part of Mills which was to last for about forty years and to comprise most of its building down to his death. After two years with Hoban, Mills made a tour of the country and then again settled down as a student of architecture under the patronage of Jefferson, who first gave him the run of his own architectural library, chiefly Palladian, and then recommended him to study with Latrobe, whose admirer Jefferson was, and whom he had appointed architect of the Capitol (surveyor of the public buildings). Years afterward, Jefferson employed Mills at Monticello to make general drawings, while, curiously, he reserved to his own hand the drawing of details. In Latrobe's office Mills had access, if, indeed he had not had it already, to the pure Hellenic spring of Stuart and took to it with eagerness, working in his maturity mainly in pure Greek forms, with one memorable exception. With his preference for Greek over Roman detail, he also imbibed from his preceptor a keen interest in problems of construction, and was employed in works of engineering as well as of architecture. One of these engineering works was a record in its day, the bridge of a single framed arch across the Schuylkill with the unprecedented chord of 340 feet. His architectural work showed the same interest in structural problems. He seems to have gone into practice for himself in Philadelphia about 1810. There he designed the fireproof wings of Independence Hall, and the Bank of Philadelphia, which was not only, against all expectation, a Gothic building, but a real Gothic building, with actual vaulting in masonry. In



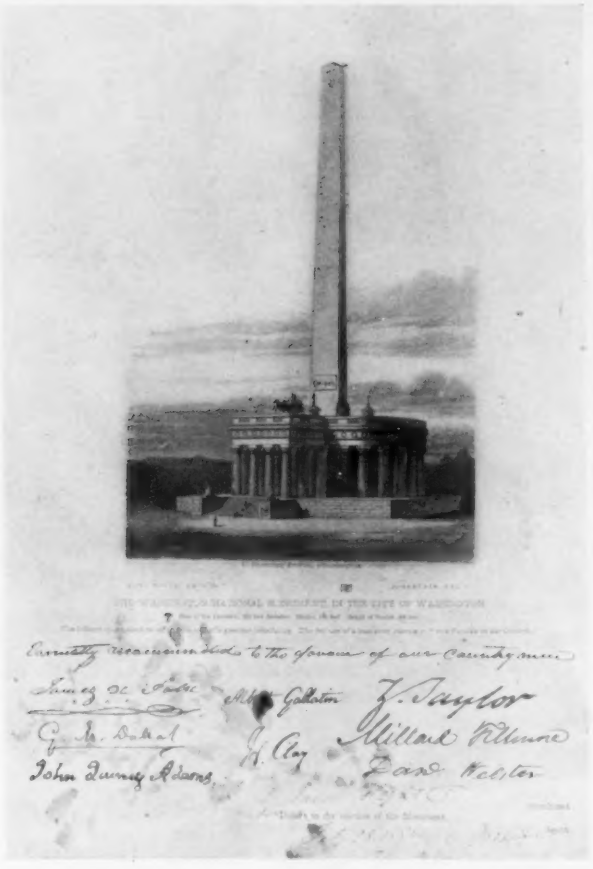
THE U. S. PATENT OFFICE, WASHINGTON, D. C. ROBERT MILLS, ARCHITECT

OLD POST OFFICE, WASHINGTON, D. C. ROBERT MILLS, ARCHITECT

Richmond he did the Monumental Church (1812). In December, 1811, the theater which had occupied the site was destroyed by fire, and some seventy persons, among them the Governor of Virginia, lost their lives. The next year the church was begun, and was designed in part as a memorial of the victims of the fire. The body of the building is manifestly an auditorium, and the design is of the utmost rigor and austerity, but in its simplicity there is nothing of crudity. The specially monumental feature is the vestibule, in which stands the urn symbolically supposed to hold the ashes of the victims, of which the porch is the protective canopy. This is of the same severity as the rest of the building, the only piece of developed decoration it shows being the *antefixæ*, which by their scale and their detail have a rather finical air, and so far tend to contradict the general character of the architecture. The capitals of the columns are but channelings of the shafts, and the architect has had the odd but not unhappy thought of introducing lachrymatories instead of triglyphs to punctuate the expanses of the frieze. While the building is unmistakably a church, it is as free from the conventions of a place of worship as Latrobe's cathedral in Baltimore, an equally straightforward and distinctly a more artistic endeavor to express the purpose and the character of the structure.

It was Mills' success in 1817, in winning the competition for the Washington Monument in Baltimore, the Doric column in white marble, 175 feet high, which every visitor to the "Monumental City" knows, that induced his removal thither to superintend its erection. The monument, as the dominant feature of Mount Vernon Square, is chief of the erections which give, or gave, to that square an air of distinction and refinement very unusual in American towns. The other famous monument of Baltimore, the Battle Monument, is evidently enough by another hand. It is only a third the total height of Mills' work. Though by no means strictly an example of the Greek Revival, with its Egyptian and Roman elements, which are yet combined into an effective unity, it could not, it is manifest, have been done before that Revival came in. In fact, "Grecian Gusto" had a considerable part in the "Style Empire." It must have been during his residence in Baltimore that he competed for the Capitol of Pennsylvania (begun in 1819) and won one of the premiums. Returning to his native South Carolina in 1820, he became State Architect and Engineer. There he continued his work for the South Carolina College, which comprises some dozen buildings in all, most of them severely plain though eminently decent, and finding their chief architectural interest as foils and backgrounds to the more ornate structures erected, or, more often, only projected. The only one of his college buildings that can be identified with the Greek Revival is the Library, and this was designed years afterwards, when he was Government Architect at Washington. The Hellenism, even in this, is of the spirit rather than of the letter, excepting the interior, an admirable composition of which the "order" is a literal version of that of the Tower of the Winds. Of the spirit altogether is the Hellenism of the State Hospital for the Insane, one of the results of his official employment, the robustness and dignity imparted to the portico by that "narrow intercolumniation"

PROPOSED END ELEVATION, U. S. CAPITOL, WASHINGTON, D. C.
ROBERT MILLS, ARCHITECT



DESIGN FOR WASHINGTON NATIONAL MONUMENT. ROBERT MILLS, ARCHITECT

which Sir William Chambers regarded as a defect, but later generations have agreed to accept as a merit in classic architecture.

It was from South Carolina that Mills sent the winning design for the Bunker Hill Monument, of which the corner stone was laid by Lafayette in 1825. A singular fatality attended his efforts to combine the Egyptian obelisk with some Greek or Græco-Roman decoration around its base. Of the actual monument at Bunker Hill it is recorded that it differs from the design only "by the omission of some decoration which he considered essential to the beauty and utility of the structure," which is to say, that the projectors had built the polylithic shaft, but left out the architecture. Again, and on a much larger scale, the baffled architect undertook to do in Washington what he had not been permitted to do in Boston, and again his intention was frustrated in the same way. No record is left of the original design for Bunker Hill, but that for Washington is extant. Others than its author will regard the parts omitted in execution as "essential to the beauty and utility of the structure." That basic Pantheon, a hundred feet high and 250 in diameter, is much more than a detail. The "pycnostylar" grove of Doric columns, thickened and shortened to the extreme of classic precedent, promises a unique impressiveness. It was an intergral part of the design which was "earnestly recommended to the favor of our countrymen" in 1850 by the President and Vice-President, by all the living ex-Presidents and ex-Vice-Presidents and by those Americans, like Webster and Clay, whose names carried very special weight. The entire design was the basis of the appeal for subscriptions which at last made the partial completion of the monument possible. It would have supplied the function of a "Founders' Monument" otherwise proposed to be supplied by the later extension of the original plan of Washington. Certainly it is in itself well worthy of execution, and as certainly the execution of it would be of great architectural advantage to the monument itself, which, impressive and telling as its crystalline shaft is at a distance, has nothing to reward the visitor for a closer and more detailed inspection.

In a fourth purely monumental work Mills had not to suffer the disappointments that attended him in these. His disappointments in this were of another kind. This was the Washington Monument in Richmond. He did not live to see it completely executed, for the "inauguration" of it by the placing and unveiling of the crowning equestrian statue did not occur until 1858, when he had been dead three years. His other disappointment must have been that he got no credit for his share of the design. Even to this day one will search the accessible books of reference in vain to ascertain what architect collaborated with the sculptor Crawford, whose name is in them all. Even Crawford seems to have ignored Mills' share in the success of the model when it was submitted in 1849. This is a common enough fate for architects who collaborate with sculptors. Not a very deplorable fate when the architectural collaboration is limited to the pedestal of a single figure, in which case one is inclined to say that that is the best pedestal which is least noticeable on its own account. But with so elaborate a work as this the case is very different. The architectural conception here is the basis and gist of the whole work. If either art be "accessory," it is the sculpture. And the architec-

(*Continued on page 206*)

WASHINGTON MONUMENT, BALTIMORE. ROBERT MILLS, ARCHITECT

THE AMERICAN ARCHITECT

PUBLISHED EVERY WEDNESDAY
239 West 39th Street, New York

G. E. Sly, *President*
E. J. Rosencrans, *Secretary and Treasurer*

Editor,
Charles Francis Osborne,
(Department of Architecture, University of Pennsylvania.)
Associate Editor, William H. Crocker.
Address all communications to "The American Architect."

SUBSCRIPTION RATES
United States and possessions (Porto Rico, Hawaii, Philippine Islands and Canal Zone), Mexico and Cuba, $10.00 per year.
All other countries, $12.00 per year.

Entered at the Post-office, New York, as Second-class Matter.

NEW YORK, DECEMBER 21, 1910

CONTENTS

The Old Greek Revival. Part II..... 201
Editorial Comment..... 205
Education of Public in Architecture..... 208
Illustrations:
City Hall, Chelsea, Mass.—Public Library, Brookline, Mass.—Winsor School, Brookline, Mass.
Frontispiece:
Panoramic View, Genoa.

A SCULPTOR'S MISFORTUNE

THE far reaching and deplorable effect of the irregularities that have marked the erection of the Pennsylvania State Capitol at Harrisburg is shown in the result of this gigantic scandal on the life work of the sculptor, George Grey Barnard. It is authoritatively stated that at the time his commission was received the architect of the capitol allotted to Mr. Barnard the amount of $700,000 for the work he was to execute. Based on this amount, Mr. Barnard set about the creation of two groups, the preliminary sketches for which stamped them as undertakings of great magnitude and of the rarest artistic excellence.

When the sculptor's work had been far advanced and his theme well developed, the commission requested him to reduce the cost of the entire work to $300,000. Just at that time his troubles were further augmented by the scandal which became public, and seemed to render doubtful the availability of even the lesser sum. But, as a true artist, Barnard could not allow his work, which had already begun to show the virile touch of its creator, to languish, and in spite of many discouragements this gifted sculptor carried the groups to completion. These are said to be the largest masses of sculpture in the world and contain more than one hundred modeled figures.

Certain men, consistent patrons of art in America, and not all of them natives of Pennsylvania, have contributed largely in money to enable Mr. Barnard to complete his work. Now that his task is finished and the work ready for its final position, the sculptor finds that he is liable to lose the sum of $50,000.

It is inconceivable that the State of Pennsylvania, even though smarting under the irritating conditions that have surrounded the construction of its State Capitol, will permit the man who has created so great and enduring a work of art to lose money by reason of his strict fulfilment of what he deemed a duty to the art he serves, having once embarked upon the task, and not having treated it as the mere completion of a commercial contract.

VENTILATION OF FACTORY AND LOFT BUILDINGS

THE subject of adequate ventilation, particularly in its relation to factory and loft buildings, is one that has not always received the attention at the hands of architects which its importance would seem to warrant. Much difficulty has been experienced in securing compliance with the provisions of the labor law intended to regulate the amount of fresh air that must be supplied to workmen in order to insure healthful conditions. This is probably due in great measure to the lack of definiteness both in regard to the requirements of law and the methods by which they may be fulfilled. Recognizing the deficiency, a special committee of the American Society of Heating and Ventilating Engineers has recently been at work preparing a bill for presentation to the Legislature of this State providing for proper ventilation of buildings in which a considerable number of people are ordinarily employed. It is hoped that the result will fix a definite measure of performance, leaving the methods somewhat to the ingenuity and discretion of the designer. Where methods are arbitrarily prescribed there is danger of discrimination, even to the point of restraining competition, being charged.

ANNUAL CONVENTION OF THE A.I.A.

THE American Institute of Architects will hold its forty-fourth annual convention in San Francisco from January 17 to 19 inclusive. The selection of the Pacific Coast metropolis for this most important gathering together of architects during the year we regard as a most happy one. It will afford an opportunity for members of the profession in the East to not only take part in what promises to be an interesting and important series of deliberations, but also to view and study the remarkable development and upbuilding of a remarkable city since the earthquake. The reconstruction of San Francisco since the catastrophe which practically destroyed it only five years ago has excited the wonder and admiration of the world. No Eastern member of the Institute so situated that he can by any ordinary sacrifice of time or business convenience make the journey will be justified in denying himself the pleasure and profit of attendance.

A HEIGHT LIMIT FOR BUILDINGS

THE reported action of the Chicago City Council in fixing the maximum height to which buildings in that city may be erected at 260 feet appears regrettable. Certain it is that some restriction not only to height but proportion of lot covered would make for better light and air and tend to relieve congestion in city streets, but an arbitrary determination of height without regard to width of street or any of the many other factors affecting the problem impresses one as crude and illogical. The great difficulty in securing adequate relief from present conditions lies in the failure of the public to realize the futility of submitting scientific problems requiring wide study for their solution to a body of unscientific men. The further fact has been lamentably apparent that even these unscientific and often uneducated men have not always been inspired with the single purpose of serving the city's interests.

(*Continued from page 204*)

tural scheme here, the six-pointed star diverging from the central mass which carries the dominating figure, was a notably ingenious and successful solution of a problem which called for a commemoration of the greatest Virginian with a subordinate celebration of six lesser Virginian worthies. It was by far the most important and elaborate purely monumental project thus far conceived and executed in the United States, and it happily fell into quite the right architectural hands. One would be at a loss to name another American, practising architecture in 1849, who could have handled it so cleverly and so successfully.

It was in 1830 that Mills was recalled to Washington, and in 1836 made, by Jackson, Architect of Public Buildings. The modern architect will be interested to learn that the salary for the most important and responsible professional position in the United States began (July 6, 1836) at $1,800 per annum, was increased, the following October, to $2,300, was again increased to $2,400 when, in 1839, the design and superintendence

MONUMENTAL CHURCH, RICHMOND, VA. ROBERT MILLS, ARCHITECT

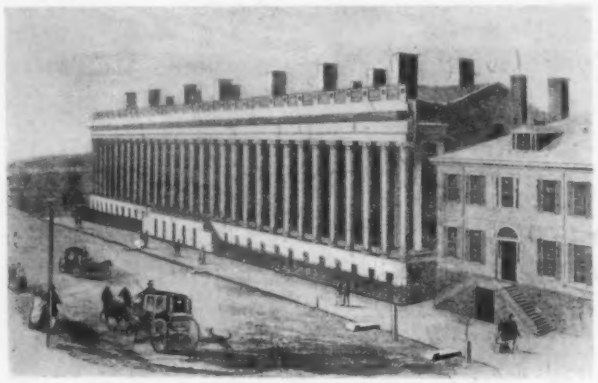
of the General Post Office were added to those of the Patent Office and the Treasury. This was Mills' maximum compensation, though he had an allowance of $500 a year for the hire of draughtsmen. He continued to hold the place until the choice of Walter, in 1851, as winner of the competition for the extension of the Capitol, to be architect of that building, carried with it the charge of the other public buildings under construction in Washington. Mills thus did more to determine the character of the public buildings of the capital than any other architect, and much more to determine their technical style. The Capitol and the White House were already completed in the variety of "classic" which was cultivated in England before the publication of the "Antiquities of Athens." But the executive departments were housed in buildings without architectural pretensions or importance. In providing new quarters for them, Mills, who habitually, as Mr. Glenn Brown has pointed out, showed a preference for Greek over Roman forms, fixed the Revived Grecian as the style of Washington. The late thirties were busy and important years at the capital. The original south front of the Patent Office,

STATE HOSPITAL FOR THE INSANE, COLUMBIA, D. C. ROBERT MILLS, ARCHITECT

with its familiar Doric portico, under construction, in white Maryland marble, 1836-1840, was the first strict example of the Greek Revival in Washington. It was the third of the American reproductions of the pronaos of the Parthenon, the second of those which aspired to correctness, for the first, Latrobe's Bank of the United States in Philadelphia, was a wilfully loose version. Of the other, the building erected for the New York Custom House, which just preceded the Patent Office in point of time, it seems quite possible that Mills may himself have been the author. However, that may be, the Patent Office repeats the effect of its original The projection of the intercolumniations gives due detachment to the feature and adds to its dignity. In scale and material it is comparable with the original, and it gains a peculiar effectiveness from the felicity with which it has been placed so as to stop the vista of a street between the sides of which it is framed, so that one always comes upon it with fresh pleasure. This was accompanied by the equally "correct" Ionic, the Ionic of the Erechtheum, of the eastern colonnade of the Treasury (1836-1841). The unfortunate placing of the Treasury, for which Mills testified that the responsibility belonged to Jackson, put it out of the power of posterity to revert to and to execute in full L'Enfant's original plan of the city. For a main point of that plan, as explained by its author, was to preserve "reciprocity of sight" between the principal architectural monu-

CUSTOM HOUSE AND POST OFFICE, NEW BEDFORD, MASS. (1836)
ROBERT MILLS, ARCHITECT

ments. The most important of these were the Capitol and the White House, and it was in the line of sight between these that the bulk of the Treasury Building was interposed. Although the misplacement of the building aroused some protests in Congress, the point and purpose of the original plan of the city seem to have been completely forgotten in the lapse of half a century after it was made. In any case, the misplacement is not to be imputed to the architect, while his architecture imposed itself upon his successors in the extension of the building. The third of Mills' important public buildings in Washington, begun in 1839 for the Post Office Department, but since the erection of the new Washington Post Office become an annex to the Department of the Interior, is an exception to his rule of Hellenism, being an example, and a most admirable example, of the Italian Renaissance, or as it was then called, simply of the "Italian," and exhibiting a scheme as unknown to the Romans as to the Greeks. Without doubt it is a much more "practical" style for buildings primarily utilitarian. In the reproduction or modification for modern uses of a Greek temple, which



TREASURY DEPARTMENT, WASHINGTON, D. C. BEGUN 1836.
ROBERT MILLS, ARCHITECT

is virtually the only example of Greek architecture we know, the architecture consists of a detached and extraneous addition, a detached colonnade, or detached portico, darkening the rooms behind it and rendering them less available than they would be without it, while the engagement of the order in the wall is a great impairment of its architectural value and effect, the Basilica of Agrigentum to the contrary notwithstanding. The effort of the architect of a modern classic building must therefore be, on the one hand, to prevent his building from interfering with his architecture, and on the other hand to prevent his architecture from interfering with his building, or to reduce the interference to a minimum. This he does by confining his detached order to positions in which the light it intercepts is of the least value, as in the porch and under the pediment of our Colonial buildings, especially churches. Latrobe's extension of Thornton's colonnade, as we have seen, was the earliest American instance of a colonnade prolonged beyond the pediment. In the Post Office the order is merely applied as a decoration, in pavilions of slight projection, to a structure complete without it, and continued, in the form of pilasters, along the curtain. But this is managed in the design of the Post Office with especial delicacy and sensibility, insomuch that there is perhaps not another of the public buildings in Washington which can be compared with this in the article of "elegance." The particular prototype chosen seems to have been Somerset House, with the vertical composition of which that of the Post Office in a general way coincides. But there are variations which suffice to prove the keen sensibility of the later architect. The proportion of the basement to the superstructure with its order is carefully and successfully adjusted, the projections of the pavilions serve to relieve the long front of monotony without diminishing the effectiveness of its expanse, and the detail promotes the effect of the disposition. The choice of the third order also emphasizes the special character. Nobody who uses words with precision would think of calling Mills' Doric in the Patent Office, or even his Ionic in the Treasury, "elegant," while nobody will dispute that that is the right adjective for his Corinthian in the Post Office. Moreover the special character is enhanced by the "Italian" framing of the windows, whereas the windows of the Greek revivalists, Mills and the others, were mere unmodeled rectangular holes. Comparison of the Post Office with its near neighbor, the Patent Office, almost persuades the spectator that Sir William Chambers had reason. At any rate, the Post Office is one of the municipal possessions of the District, one of the national possessions of the country. For no more urgent reason than want of room in a City of Magnificent Distances Mills' successor, Mr. Mullett, attempted to lay violent hands upon this edifice some forty years ago. If his attempt had not been frustrated, the perpetration would have been, perhaps, the chief of his architectural malfactions. For he proposed, in the first place, to "jack up" the entire building and underpin it with an additional story, thereby destroying its fair proportions at a blow, to develop the frieze of the entablature into a habitable story, to substitute pediments for the actual attics of the pavilions, and finally to crown the edifice with bulbous and incongruous mansards above the pavilions, leaving the roof elsewhere invisible.

The granite Government Building of New Orleans has a primary motive identical with that of the General Post Office, of which its design is an evident imitation. The detail is properly enough coarsened and simplified in deference to the less tractable material but it is not so happy in the proportions and relations of the parts, even in the original design. The necessity of including an additional story and a half within the order would of itself prevent that, and might have led the designer to discard the motive of the Post Office as inapplicable. And except in the original design the merits of the building are not fully appreciable. For Mr. Mullett had in this case his own way, which he was mercifully prevented from having in the other, substituting, among other things, a cornice of cast iron for the granite of the original. Mills did many minor works for the Government. On internal evidence one would ascribe to him the Branch Mint at New Orleans (1835). He certainly designed marine hospitals at New Orleans and Charleston, custom houses at Middletown

and Newburyport and New Bedford, plain and cheap, but so solidly built that they are still fulfilling the uses for which they were erected, and in design always decent, and, when he found himself warranted, as in the portico of the Custom House of New Bedford, in adding one of the "unnecessary features" in which, according to Mr. Ruskin, architecture consists, adding one that was becoming and effective.

The last work of Mills was his design for the extension of the Capitol, for a knowledge of which we are again, as so often, indebted to the invaluable researches of Mr. Glenn Brown. This design, accompanying a report, was made in 1850, at the instance of the Senate Committee on Public Buildings, of which Jefferson Davis was a member, and would have been the basis of the work of extension had that committee had its way and not been overruled by the Senate, which ordered a competition. But Mills himself was treated with every consideration due to his services and his years. To him was intrusted, after the competition, the task of making a plan, utilizing the four sets of competitive drawings which had been submitted for what he might find them to be worth. Meanwhile, his own original plan is of singular interest, especially as showing his idea of the utmost that the Capitol as it stood, or with the proposed lateral extensions, would bear, practically and architecturally, in the way of a crowning dome. He has in effect been justified of posterity, since the erection of the much larger and loftier dome of cast iron stimulated an agitation, still in progress, for the extension of the center of the Capitol east and west. We have in his reputation as a builder the best guarantee of which the case admits that his dome was constructible in masonry, while nobody will deny that it crowns the edifice he contemplated with dignity and appropriateness. But Mills was in his seventieth year when the Senate Committee imposed upon him the task of planning an extension of the Capitol, and had fulfilled that year before the agitation took a practical outcome. Doubtless it was considered that the burden of carrying the work to completion would be more than he could bear, although in fact he survived until 1855. His service to the public architecture of the United States is very great, probably greater than those of any other architect. He was, at any rate, the most important and influential of the Greek Revivalists. His designs for the Treasury, the Patent Office, the Post Office imposed themselves upon his successors, at least until the time of Mr. Mullett. The general supervision of the extensions of these buildings devolved, after Mills' retirement, upon Mr. Walter, and with admirable loyalty and deference, as well as with correct artistic perception, he conformed strictly to his predecessor's work in all three. It is a singular illustration of how, in that art of which the works are the most enduring of all, the personality of the artist is most of all disregarded, that Mills should have been almost completely forgotten, even by the members of his own profession. It has been intimated that the addition to the Washington Monument of the architectural decoration at its base which the architect "considered essential to the beauty and utility of the structure" might well be undertaken by a generation so much richer than that of the designer. The belated execution of the Pantheon he planned would commemorate the memorable but forgotten worthy who designed it, and give fresh point to Johnson's couplet:—

> See nations, slowly wise and meanly just,
> To buried merit raise the tardy bust.

Education of the Public in Architecture

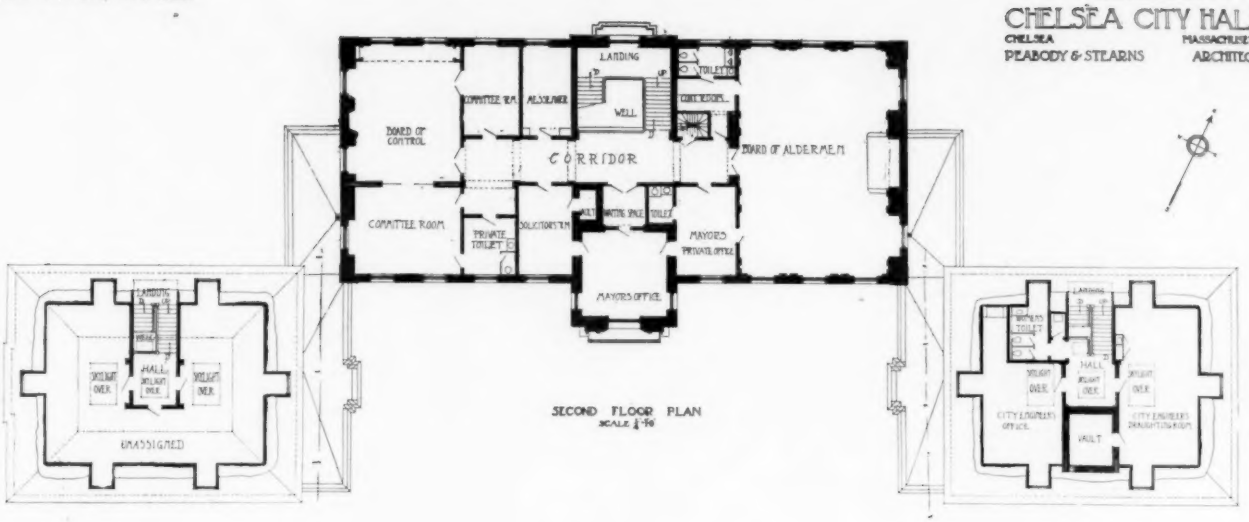
There is another form of education upon which I should like, with your permission, to say a few words—viz., the education of the public in architecture. There is no gainsaying the fact that the public has and always will have enormous influence and control over the art of building in this country. This being so, how great is the necessity for it to use this power in a manner likely to elevate the art rather than to degrade it.

The education of a gentleman in the eighteenth century was not considered to be complete until he had acquired some knowledge of architecture. How far that knowledge went I cannot tell you, but if it caused him to demand a higher standard of excellence from the architect he employed, if it helped him to study, it was manifestly for his own good and that of the community. It has often been stated that a little knowledge is a dangerous thing. Undoubtedly this may be the case if it be applied in wrong directions and the person possessing that little set it up against the greater knowledge of those to whom he should look for guidance. I think, however, we all should be willing to run this occasional risk in return for the benefits which would generally accrue.

The question naturally arises, How is the public to be educated in architecture? I think the answer is mainly in the hands of the architects. If we could without doubt prove to the public that by demanding and obtaining good architecture it was making a lucrative investment the problem would solve itself in a very short time. Everyone would at once make it his business (apart from the pleasures to be derived) to learn something about the art which would increase the value of his property. Unfortunately, there is an erroneous idea prevalent among many that architecture is necessarily an expensive luxury as compared with what may be termed ill-considered building. That such is not the case has been clearly demonstrated of late years at the various garden city exhibitions. Here you may see how much architects can achieve in the humblest class of house and cottage building by skillful design and the right use of material. If this be the case with buildings of such modest pretensions, how much more so is it with larger works offering greater opportunities.

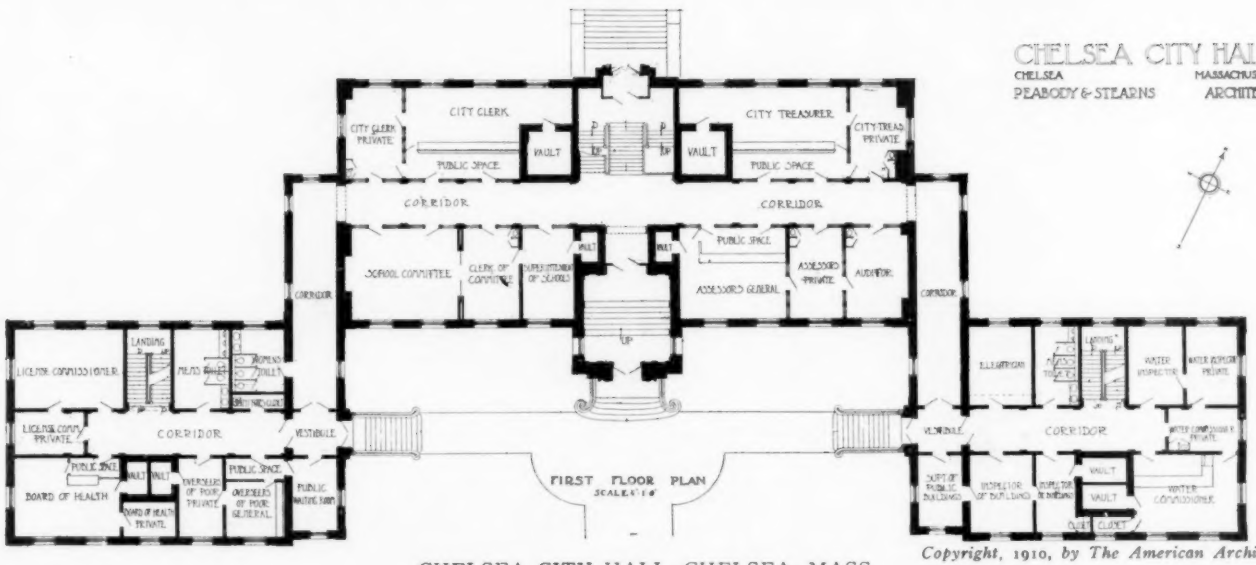
That these exhibitions have been a source of great interest to the public there is little doubt, and I believe they will prove to be of great educational value in causing people to recognize the difference between good work and bad, and so demand a higher standard of domestic architecture.—From the Presidential address of Mr. Arnold Thorneley, F.R.I.B.A., before the Liverpool Architectural Society.—*The Builder.*

CHELSEA CITY HALL
CHELSEA MASSACHUSETTS
PEABODY & STEARNS ARCHITECTS



SECOND FLOOR PLAN
SCALE 1/16

CHELSEA CITY HALL
CHELSEA MASSACHUSETTS
PEABODY & STEARNS ARCHITECTS



FIRST FLOOR PLAN
SCALE 1/16

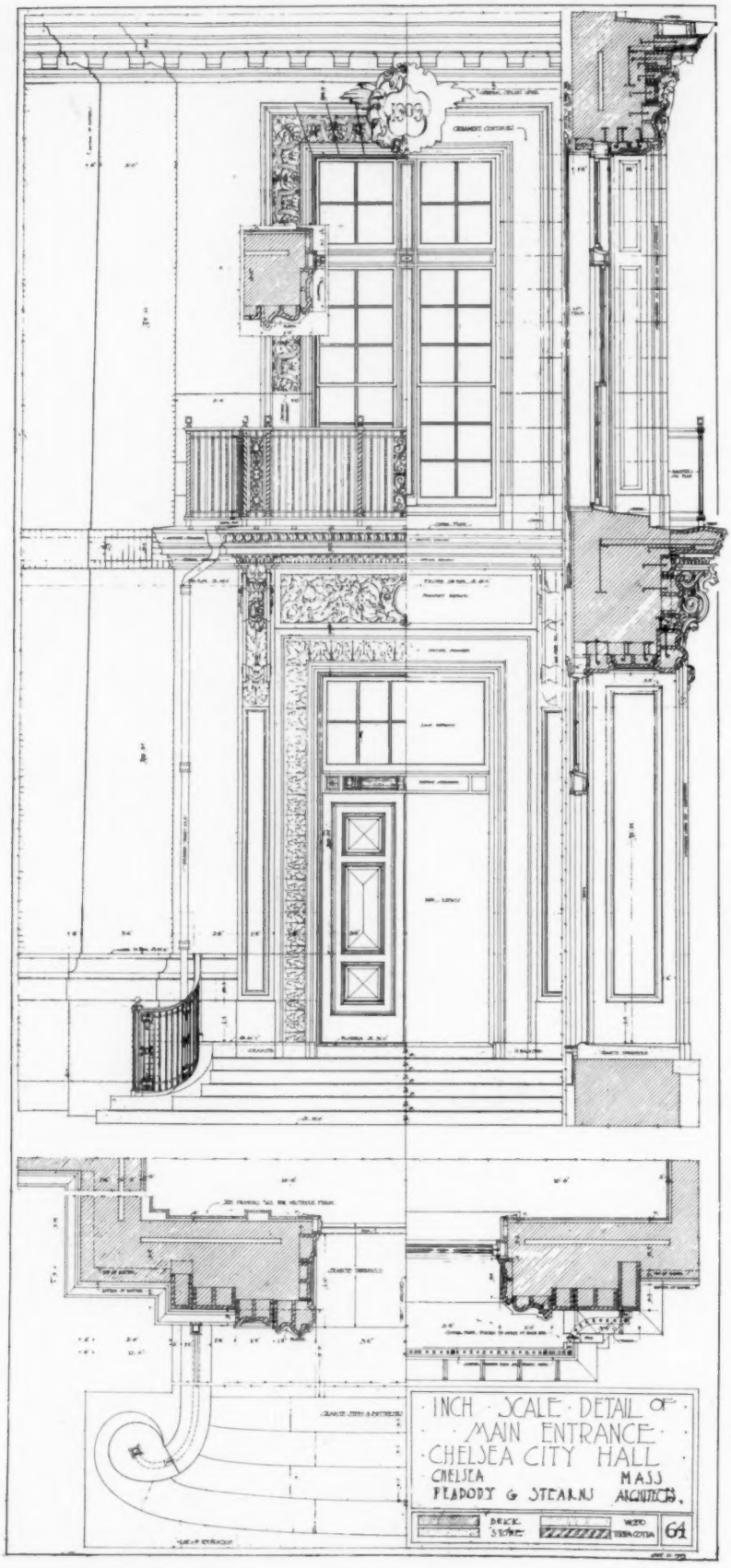
CHELSEA CITY HALL, CHELSEA, MASS.

PEABODY & STEARNS, *Architects*

Copyright, 1910, by The American Architect.

CHELSEA CITY HALL, CHELSEA, MASS.

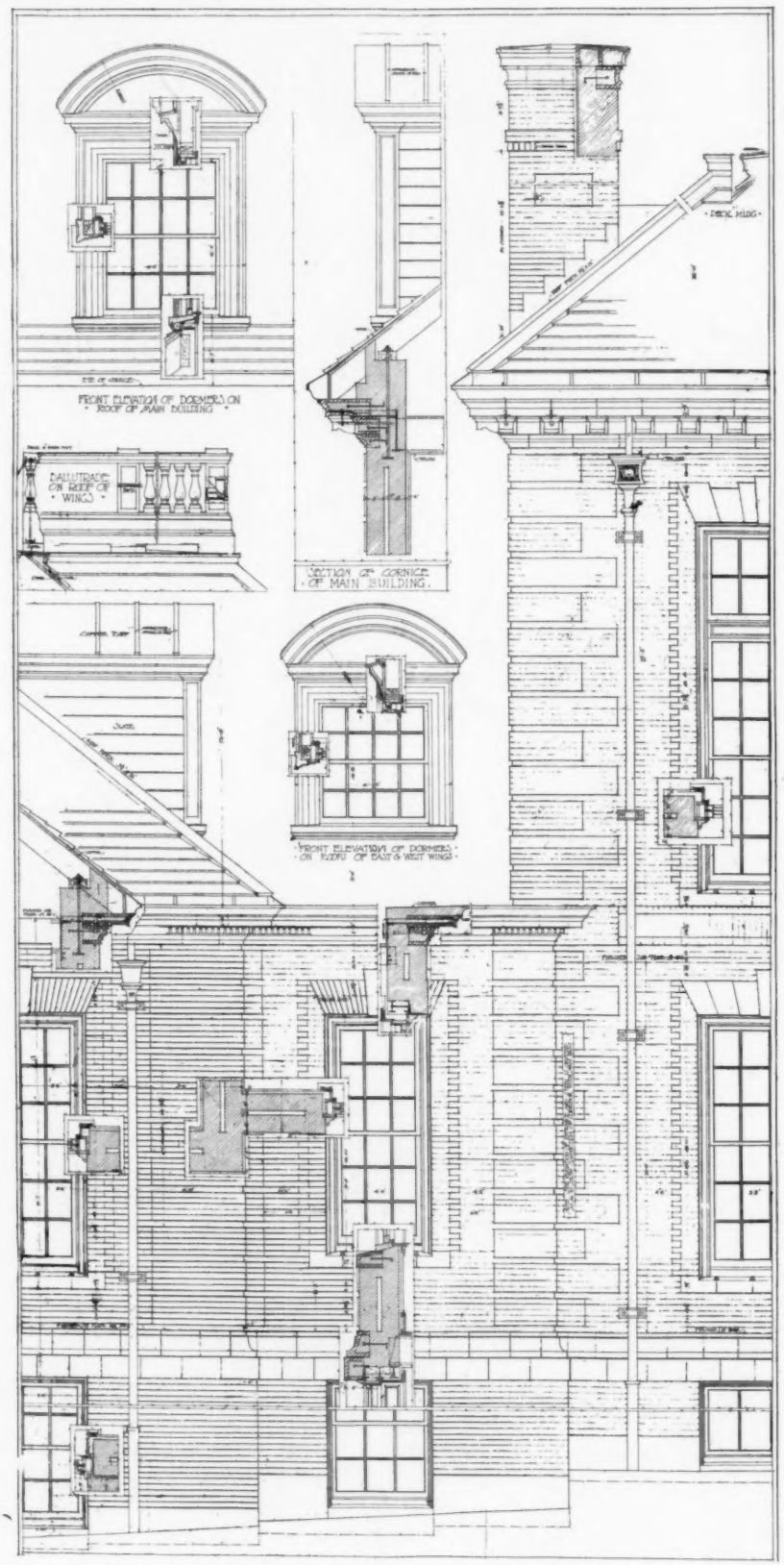
PEABODY & STEARNS, *Architects*



CHELSEA
CITY HALL,
CHELSEA, MASS.

PEABODY & STEARNS,
Architects

Copyright, 1910, by
The American Architect.


FRONT ELEVATION OF DORMERS ON ROOF OF MAIN BUILDING
BALUSTRADE ON ROOF OF WINGS
SECTION OF CORNICE OF MAIN BUILDING.
FRONT ELEVATION OF DORMERS ON ROOF OF EAST & WEST WINGS

CHELSEA

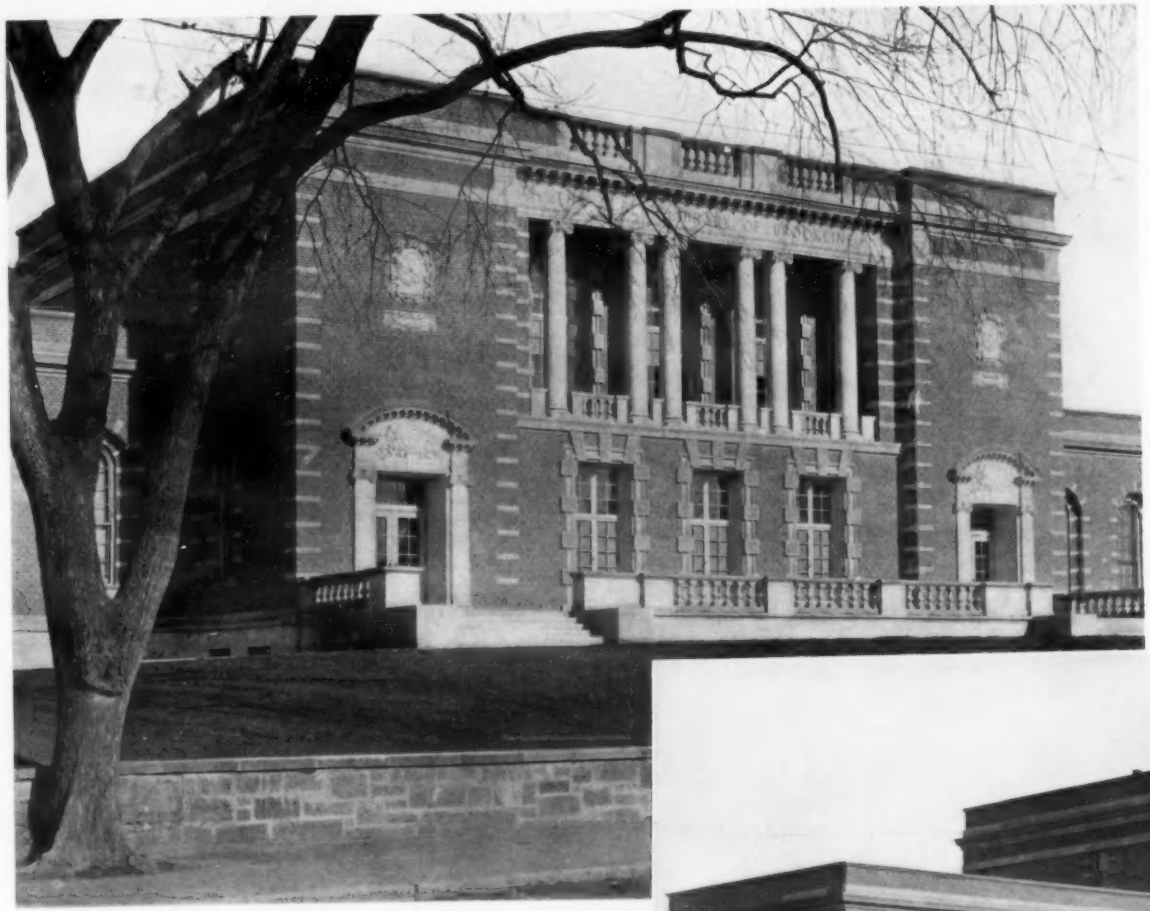
CITY HALL,

CHELSEA, MASS.

PEABODY & STEARNS.

Architects

Copyright, 1910, by The American Architect.



PUBLIC LIBRARY

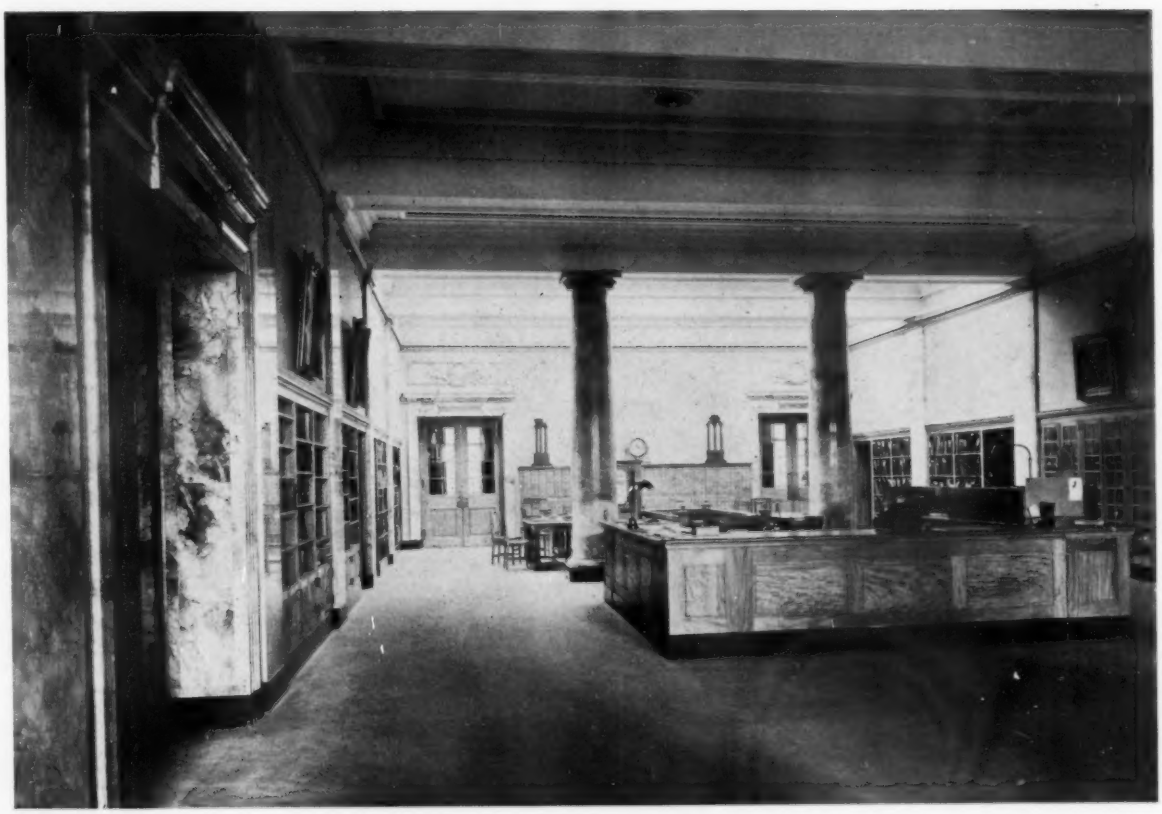
BROOKLINE, MASS.

Copyright, 1910, by The American Architect

R. CLIPSTON STURGIS

ARCHITECT

CHILDREN'S ROOM



MAIN DELIVERY ROOM

Copyright, 1910, by The American Architect

PUBLIC LIBRARY, BROOKLINE, MASS.

R. CLIPSTON STURGIS, *Architect*

VOL. XCVIII, NO. 1826

DECEMBER 21, 1910

Copyright, 1910, by The American Architect

WINSOR SCHOOL, BROOKLINE, MASS.

R. CLIPSTON STURGIS, *Architect*

Copyright, 1910, by The American Architect

WINSOR SCHOOL, BROOKLINE, MASS.

R. CLIPSTON STURGIS, *Architect*